



2021-22 Performance Series

LEVINE PRESENTS

Hear Our Voices

**Voices of Change:
The World of Zarzuela from Spain to Latin America**

Saturday, October 16, 2021

*Anamer Castrello, mezzo-soprano | Peter Joshua Burroughs, tenor | Gustavo Ahualli, baritone
Carlos César Rodríguez, piano | Ivan Navas, percussion*

Program

Alma Llanera Pedro Elias Gutierrez
From Alma Llanera (1870-1954)

Entrada de Paloma Francisco Asenjo Barbieri
From El barberillo de Lavapiés (1823-1894)

Lucé la fé por el triunfo... Federico Moreno Torroba
From Luisa Fernanda (1891-1982)

No puede ser Pablo Sorozábal
From La Taberna del puerto (1897-1988)

Romanza de Maria La O Ernesto Lecuona
From Maria La O (1896-1963)

La Tarantula Geronimo Giménez
From La tempranica (1854-1923)

Intermedio
From La boda de Luis Alonso Geronimo Giménez
(1854-1923)

En mi tierra extremeña... Federico Moreno Torroba
From Luisa Fernanda (1891-1982)

Gran dúo de Barberillo de Lavapiés Francisco Asenjo Barbieri
From El barberillo de Lavapiés (1823-1894)

Seguidillas de Lamparilla Francisco Asenjo Barbieri
From El barberillo de Lavapiés (1823-1894)

Cabildo de Reyes Ernesto Lecuona
From Maria la O (1896-1963)

Romanza de Jose Inocente Ernesto Lecuona
From Maria la O (1896-1963)

Salida de Maria Ernesto Lecuona
From Maria la O (1896-1963)

About the Artists

Gustavo Ahualli, baritone

Levine voice faculty member, Gustavo Ahualli, hailed for his rich and powerful baritone, has become well known for his dramatic portrayals in a myriad of leading roles of standard operatic repertoire as well as new works by contemporary composers. The Houston Press extolled, "As Macbeth, Argentinean baritone, Gustavo Ahualli proved he has an ideal voice for Verdi, beautiful, full, rich, and powerful. His singing was effortless, with excellent control, and ripe with machismo."

Mr. Ahualli has over 45 roles under his belt with particular affinity for verdian and belcanto repertoire and has sung in all the principal theatres of his country including the emblematic Teatro Colón, across the United States of America, Spain and Italy as well.

Gustavo Ahualli was born in San Miguel de Tucuman, Argentina. He began his musical training at age of seven and received his Masters in Vocal Performance from the Instituto Superior de Arte del Teatro Colón in Buenos Aires.

He currently lives in Washington, DC. In addition to teaching at Levine, he serves on the Voice Faculty for the Vocal Performance Academic Area at the Rome School of Music, Drama and Art at The Catholic University of America and he is the Director for the Latin American Music Center for graduate studies for the same institution.

Peter Joshua Burroughs, tenor

Critically acclaimed as a "commanding" singing actor, tenor Peter Joshua Burroughs' career has carried him to the stage in opera, zarzuela, and musical theatre alike. He has frequently been heard on the Washington National Opera stage in such roles as Ezekiel Cheever in *The Crucible*, Don Curzio in *Le nozze di Figaro*, Remendado in *Carmen* (with Denyce Graves), and Spoletta in *Tosca*, among others.

A natural comedian, Peter has appeared in many comic roles such as Archibald Grosvenor in *Patience* and Nanki-poo in *The Mikado*. For his portrayal as Lamparilla in *Barbarillo de Lavapiés*, he was described by DC Theatre Scene as "terrific...his comic abilities were well matched with good singing form".

In addition to Washington National Opera, Mr. Burroughs has performed with Washington Concert Opera, Baltimore Symphony, Opera Tampa, and St. Petersburg Opera Co, Northern Lights Music Festival, Bel Cantanti Opera among others, in repertoire including *Tanzmeister* (*Ariadne auf Naxos*), *Monostatos* (*Die Zauberflöte*), *Triquet* (*Eugene Onegin*), *Pedrillo* (*Die Entführung aus dem Serail*), *Nemorino* (*L'Elisir d'amore*), the *Witch* (*Hansel and Gretel*). *Eisenstein and Blind* (*Die Fledermaus*), *Paco* (*La Vida Breve*), *Fernando* (*Goyescas*), *St Brioche* (*The Merry Widow*) *Don Jose* (*Carmen en L'Havana*), *Kaspar* (*Amahl and The Night Visitors*), *Gastone* (*La Traviata*) *Spoletta* (*Tosca*), *Fernando* (*Goyescas*) *Niño Fernando* (*Maria La O*)

On the musical theatre stage, he has been seen as *Giuseppe Zangara* (*Assassins*), *Lieutenant Torasso* (*Passion*), and *Mr. Erlanson* (*A Little Night Music*). Also a noted interpreter of new works, Peter performed the role of *Max Schmeling* in the world premiere of *Shadow Boxer* and the role of *Lopez* in the world premiere of *Megabucks*.

Recent performances include *Fernando/Leonardo* (*Maria la O* and *Cecilia Valdes*) In Series, Washington DC, *Monostatos* (*Die Zauberflöte*) Bel Cantanti Opera and St Petersburg Opera co, *Remendado* (*Carmen*) Opera Tampa, *Gastone* (*La Traviata*) Northern Lights Music Festival and Opera Tampa, *Spoletta* (*Tosca*) Opera Tampa and Northern Lights Music Festival, *Basilio/Curzio* (*Le Nozze di Figaro*) and *Bomeliy* (*Tsar's Bride*) with Bel Cantante Opera Company. Concerts in Havana, Pinar del Rio, Cuba, and San Jose Costa Rica. Upcoming performances include *Nathaniel/Spalanzani* (*Les Contes d'Hoffmann*) Opera Tampa and Washington Opera Society and *Debajo del mismo cielo* (*Under The Same Sky*) on Bonita Lestina Old Towne Hall Concert series with RÓMEZ3arts.

Anamer Castrello, mezzo-soprano

Mezzo-soprano Anamer Castrello, a native of Guaynabo, Puerto Rico, stands out as one of the most impressive and versatile singers in the Washington, DC, area. Praised by the Washington Post as “the richest and most expressive voice...with a memorable mezzo-soprano – round and clear with a smoky finish...Castrello has a powerful and passionate voice...,” She has sung numerous opera and zarzuela roles as well as cabaret and popular shows abroad, and in the Washington, DC, metropolitan area. Anamer participated in the International Opera Festival in Rome, Italy, playing Marcellina in Mozart’s *The Marriage of Figaro*. She has appeared with several opera companies and orchestras including the Washington National Opera, Baltimore Opera, Opera Camerata of Washington, Shakespeare Theatre, Pan American Symphony Orchestra, the Metropolitan Orchestra, the Capital City Symphony, the Mount Vernon Orchestra, Opera Americana, The Other Opera Company, GALA Hispanic Theater, Zarzuela Di Si, Diaspora Opera of Washington, Bel Cantanti Opera and the Singers Opera. She is one of the artists/singers of the IN Series, an innovative Washington, DC opera company.

Ms. Castrello holds a Bachelor of Arts degree in Humanities with a concentration in Piano from the University of Puerto Rico, a Master of Arts degree in Music Education for Colleges and Universities from New York University and a Master of Music degree in Opera Performance from the University of Maryland at College Park as well as a Doctor of Musical Arts (DMA) in Vocal Performance from The Catholic University of America.

In addition to her opera appearances, Ms. Castrello has presented her shows *Soul of Latin America*, *Latin American Essence* and *Sabor y vida/Essence and Life* directed by Abel Lopez, locally at the Smithsonian Museums, The Mexican Cultural Institute, the Millennium Stage of the Kennedy Center and throughout the United States. That program, devoted to song classics from south of the border, is the inspiration of her first solo CD titled *Anamer Castrello, Latin American Mezzo: Latin American Hits*, featuring a mixture of many Latin American music styles. Also touring from 2000-2003 with the Washington Ballet, Anamer was the vocal soloist for the piece *Juanita and Alicia*, choreographed by the artistic director, Septime Webre, with the Latin Jazz ensemble *Sin Miedo* conducted by Didier Prossaird.

Carlos César Rodríguez, piano

Levine piano faculty member, Carlos César Rodríguez, acclaimed by the Washington Post as “powerful...virtuoso...masterful pianist,” is a musician of great brilliance and versatility. He has gained recognition as a virtuoso pianist who not only generates excitement in the Hispanic and Spanish repertoire but also displays an extraordinary flair for Mozart, the Romantics and the Avant-garde scores. He has recorded for Omicron and Briosio labels and has won the highest critical acclaim for his CD of Spanish music, *España en el corazón*, distributed by Briosio Recordings.

As concert-pianist Carlos César Rodríguez made his recital debut in his native Venezuela at age 5 and made his orchestral debut as soloist at age 11. At age 21 he made his Carnegie Hall debut. As concert-artist he has toured Europe and performed concerti and solo recitals throughout the Americas. Venues in which Mr. Rodríguez has performed include the John F. Kennedy Center; the White House; and the Corcoran Gallery, and National Gallery of Arts in Washington DC; Merkin Hall, Carnegie Hall, the Americas Society, 92nd Y in New York; and the Mozarteum in Salzburg, Austria.

As chamber music artist Mr. Rodríguez has been a guest artist with the Garth Newell Chamber Music Festival and is a frequent guest artist of the National Chamber Ensemble. As a collaborative artist he has worked with Denyce Graves, Jessye Norman and Plácido Domingo.

Recently Mr. Rodríguez became the Founding Artistic Director of RÓMEZ3arts (building community and inter-cultural awareness through music to Engage, Enrich and Empower with whom he built inter-cultural exchanges in Cuba and Costa Rica between 2016 and the present). He continues to be Music Director for WORD Dance Theatre and appeared with them at the Kennedy Center’s REACH in March for the 100th anniversary of Women’s Suffrage. Recently he toured as Pianist in Poland and Italy, performing the music of Chopin, with The Isadora Duncan International Institute and performed again with them in NYC and Montreal in November 2019.

Translations:

Alma Llanera:

I was born on this shore
of the vibrant Arauca river
I am sister/brother of the river foam,
of the herons, of the roses and of the sun
I was lulled by the lively reveille
of the breeze in the palm trees
And that is why I have the soul
like the delicate soul of crystal
I love, I cry, I sing, I dream
of carnations , of passion
I love, I cry, I sing, I dream
to ornate the fair mane from the colt of my
lover
I was born on this shore
of the vibrant Arauca river
I am sister/brother of the river foam,
of the herons, of the roses, and of the sun.

Entrada de Paloma:

As I was born on the Street of the Dove,
The name was given to me in childhood as
a joke.
And as I fly merrily from street to street
they call me Dove to this day.
Though I don't have an iridescent neck
my hair is always neatly curled.
And though my poor body doesn't have
feathers
it's always fresh and clean as ocean surf.
In my neatness I'm a Dove,
and I dodge and hop as I go,
to my name ever faithful,
I don't have claws, or any bile.
As my window's close to the sky,
and that's where the doves fly,
when through the panes I see the dawn
rising,
I long to fly like the doves.
But when I see them for sale in the market,
the poor things perishing in stews,
I say, half seriously, half joking,
"to be a dove has its troubles."

When I coo, I'm like a dove,
and I always sing as I go;
to my name ever faithful,
I seek a male dove, who will he be?

Lucé la fé por el triunfo:

Faith fights for the victory
of a liberating ideal.
I, that am just a man,
fight for my love.
By confronting me for life and death
with the rival of my dead dreams,
liberty has found
a faithful defender.
For the love of a woman that I adore,
if I must fight,
I will know how to quarrel;
if I must lose,
I will know how to die.
But I ask reward from nobody;
as long as I can fulfil my dream,
that her love doesn't fail me.
The ideal behind my ambition
is the love of the woman
that I adore.
And the ideal behind my ambition
is my love for her.
Nothing in life matters to me
as much as the light of her love.
Jealous anger moves me,
and she inspires valour in me.
If she requires my honour and life,
she will be the keeper of them,
and I will offer her, if she wants it,
my heart's blood.
For the love of a woman that I adore,
if I must fight,
I will know how to quarrel;
if I must lose,
I will know how to die.
But I ask reward from nobody;
as long as I can fulfil my dream,
that her love doesn't fail me.
The summit of my ambition
is the love of the woman

I adore.

For those one loves,
one fights with fervour,
happy to die!

No puede ser:

It cannot be so! This woman is good.
She cannot be a bad woman!
In her look, like a strange light,
I've seen that this woman is unhappy.
She cannot be a cheap siren
who has poisoned every moment of my life.
It cannot be so! Because I've seen her pray,
because I've seen her love,
because I've seen her cry!
Those eyes that cry don't know how to lie.
Bad women do not look like that.
Trembling in her eyes I saw two tears,
and my hope is, they tremble for me.
Vivid light of my hopes!
Take pity on my love!
Because I cannot pretend,
because I cannot be silent,
because I cannot live!

Romanza de Maria La O:

Unhappy mulata, your life is over,
Too much laughter and dancing broke the
bongo drum
that you listened to yesterday, trembling
with love
and hope, side by side with a cruel man.
His love is gone now from my heart
that loathes him, because my passion,
wounded by his betrayal now is just
a desire to finally see him bow at my feet.
Maria la O, you shall sing no more.
the time of weeping has come,
remember the happy times of your kisses,
now so long gone.
Maria la O all is over and done
your love is now gone,
and he shall never come back...
Maria la O dreams of dying...

La Tarantula:

The tarantula's an evil little critter
You can't kill it with sticks or with stones
For it runs off and hides in corners
And it's sting is wicked

Ay mother! I don't know
what's up with me
Only yesterday
I went into the threshing barn
And now I'm shaking all over.
I must have been stung
By the nasty tarantula
And now I'm really ill.
Their blood is so bad
May the devils eat one another!
To hell with the spider
That on it's stomach
Has a painted guitar!
Dancing is the only cure for this terrible
pain.

Ay! Curse the spider that stung me!
I'm not afraid of thunderbolts or bullets
I'm not afraid of the worse things
My dad's done to me;
He's more handsome than a cockerel
But may that critter be struck by a bolt.
Ay mother, I've got it bad.
I'm getting into one of those sweats
That dries you up
And gets you all scabby
I must have been stung
By the nasty tarantula
And that's why I'm getting
Thinner than a sardine.
May the devils eat one another!
To hell with the spider
That on it's stomach
Has a painted guitar!
Dancing is the only cure for this terrible
pain.
Ay! Curse the spider that stung me.

En mi tierra Extremeña:

Vidal: In my homeland Extremadura

I have a nest of loves

Among bizarre oaks

And chestnut and oak trees,

Where the bird wants

That a pàjara come

To be sovereign

From my peasant house.

Luisa: I, Vidal, thank you for

Your kind words; But I'm sorry to tell you

That their eagerness is late,

I have old loves ...

Vidal: That it is useless to wait.

Luisa: The more they torment me

They know me better!

Vidal: I miss, I'm not a love thief

Nor do I envy with sadness

The luck of other men.

I love her

With such a deep love!

Luisa: I would love him too

If I did not love the other.

Vidal: A hope

It lights me up at last.

Me alumbra al fin.

A hope...

Luisa: Don't get your hopes up

Think of me.

Vidal: I will wait until better days

And then, i will sing you my wishes

With rustic affection I will come.

Mount of my mountains,

Locket of my dreams:

From the *Trujillo* fair

I brought you an ornament

Of corals and pearls

As requested by one person,

The same as your mouth.

Luisa: I am like a mountain?

It would be from its mountains,

If I were free to love,

To hear other loves ...

Vidal: It is I who love her

With such a deep love! ...

Luisa: I would love him too

If I did not love the other.

Vidal: There's no hope For this love

Luisa: And you forgive

My stubbornness.

Vidal: Luisa Fernanda

Luisa: Goodbye, Vidal

Vidal: The men of my land

When they want something,

they won't give up The hope of succeeding.

Gran dúo de Barberillo de Lavapiés

Paloma: A woman who wants to

see a barber.

Lamparilla: Here he is ready and healthy,
agile and whole.

P: Get a little closer if you look forward to
seeing me!

L: I can't leave the barbershop!

P: Take it or leave it!

L: Here is Lamparilla!

P: With his Paloma

L: Oh, it's you!, Oh what a pleasure
to see you again in this street

P: How have you been, far from here,
Seeing you now, you have to come out!

L: I was already calling you my darling.

P: Tell me what you've done in your prison!

L: I lived without light in a dungeon,
I ate a disgusting, horrible soldier's ration;

I slept very little on the cursed floor,

But thought a lot about your little body,

your pretty lips, of scarlet and coral.

I drank the water that falls when it rains,

I heard prisoners laugh and play;

saw bailiffs that the devil takes away,

and always dreamed of your small, cute

foot,

your complexion so full of

rose and orange blossom.

So here you have the description

Of how much I have done in my prison.

Tell me paloma what have you done,

in my six days of slavery.
P: I sewed relentlessly in my little room,
I missed your eternal singing!
I worked hard to free you, and despite
myself,
surrendered to sleep, I don't know what
master
Let me dream.
I Looked without light and without
brightness,
and without noticing it, embroidered
backwards;
and I carry a pocket full of gold,
to free a bad little barber from an eternal
castle
that is in Lavapiés.
So here you have the description,
of how much I have done for you!
Since you wanted me to serve you,
I have already paid you my gratitude!
L: That is very little; I want love!
P: Stay in line good little boy
L: little Seamstress, come over here!
P: Oh little barber, stay over there!
L: Don't be a tyrant!
P: Tyrant? Here I go!
Do not remove the basting
without finishing the garment,
Because if the stitching is twisted,
It can't be sold in the store.
If you like my workmanship,
no darning has to be ...
L: Or I feel the seams, and you don't sew
again!
For a barber in his trade
This does not bring disadvantage,
The more soap you smear
The better the razor glides!;
but you don't need to split it,
when we are married,
without you feeling it yourself,
I will undo you.
P: Good lord, what a razor you bring!

Don't lose your footing, as you play with
your hands
Oh what a barber of such bad faith!
Good lord, what a razor you bring!
L: Good lord, what a little needle you bring!
Don't lose your footing, as you play with
your hands,
Oh what a seamstress of such bad faith!
Good lord what a little needle you bring!

Seguidillas de Lamparilla

Cupid lives In the temple of Mars
Long live live cupid
Will you be the little rascal
that has hidden him?
Come here, luscious,
you don't know, sweet Paloma,
how much I love you!
They say that Sabatini
put up lanterns.
because they couldn't see
the rays of your two suns;
When your eyes are open,,
he will turn them off little by little.

El Cabildo de reyes (Council of Kings)

Enter into our temple now, Join our
celebration,
dance samba ju yu yu
dance, council, so the living
and the dead will say that we danced
to bring **Manguá Morondó***
Dance council, and you will receive
the grace of **Manguá Morondó**
Dance like there's no end to this vital party
Queen of the council, shake your bells to
the sun
Listen everyone to the drum beating my skin
and soul
Abacuá* I am, and I will always walk
Keep it up, it's the day for kings to dance
(*kings or gods in the Abakua religion)

Romanza de José Inocente

my heart, wounded without mercy,
Everywhere I go, my pain is published,
because she lied with clumsy eagerness..
because she was planting
the immense sorrow of her betrayal inside
me
It can not, and can never be forgiven,
the crime of killing a dream...
if betrayal was the love that was sworn to
me,
My eternal curse will follow the betrayer...

Salida de Maria la O

Coro: Long live the queen of the Manglar
Long live the beautiful Maria la O
That in this dance she is the queen of grace
That enchants this Manglar with happiness
This is she... this is the truth!

Maria: One thousand thanks!
I don't deserve all that I have heard...
You have treated me so sweetly

Coro: Do you know that you are the fairest
and that you are the flower of all the
mulatas, without rival today.

M: But here he is, the winner of the queen
of the Manglar

Fernando: Sweet love, you are the queen
of my heart

M: ...and my voice rings only for you
There's no one else who can drive men
crazy as I can

Coro: yes indeed!

M: I'm a mulata, I don't deny it! I have fire to
give away
Everyone looks to see who will win me
when I walk in the Prado like this

Coro: wow!

M: I go with my shawl wrapped around
myself
and everyone tells me when I walk:
Maria la O, beautiful as a flower,
in Havana there is not another one like you,
Maria la O, to enjoy your love,
I will give my heart to you in pieces...

Crazy for your love, unparalleled mulata,
I long to kiss your honeyed lips,
Look at me just once, with that gaze that I
will never forget

Coro repeats:

M: But my love is only for you, oh keeper of
my heart!

Coro: The most precious rose of the garden
of desire is for you

F: Oh sweet queen of the Manglar!

M: You are the sweet dream of my love,
and to live without you would be worse than
death,
and if I were to ever see you in the arms of
another woman,
then to die would be better than to suffer
that pain.

F: I promise, You will always be my love,
the ruler of my heart, always like this!

M and F: I would die for you my love...